

# The Musical World.

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SATURDAY, MARCH 14, 1863.

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5d. Stamped.

## ST. JAMES'S HALL.—NEW PHILHARMONIC

CONCERTS. Director, Dr. WYLDE. Twelfth season.—The subscribers are respectfully informed the CONCERTS will COMMENCE in April next. The subscription is two guineas for a reserved sofa stall or front row balcony; £1. 11s. 6d. second row. There will be five great orchestral and vocal concerts, and five full public rehearsals, on the same grand scale as last season. Dates—Wednesday evenings, April 15th, 29th, May 13th, June 3rd, 17th, and Saturday afternoons, April 11th, 25th, May 9th, 30th, June 13th. The following eminent artists have been engaged at these concerts:—Vocalists—Mesdames Titiens, Borghi-Mamo, Lemmens-Sherrington, Castellani, Parepa, Anna Bishop, the Sisters Marchisio, and Trebelli, Signori Giuglini, Belart, Reichardt, Fornes, Belletti, Santley, Wilbye Cooper, Perren. Pianists—Mesdames Arabella Goddard, Clara Schuman, Pleyel, Claus, Mr. John F. Barnett, Prudent, Rubinstein, Lubeck, and C. Halle. Violinists—Joachim, Vieuxtemps, Sivori, Wieniowski, Becker, Biagrove, and Piatti. Application for reserved seats can be made to W. Graeff Nicholls, Esq., Hon. Sec., 33, Argyll-street, Regent-street, W.; or Cramer and Co., No. 201, Regent-street; Keith and Prowse, 48, Cheapside; Mr. Austin, ticket-office, St. James's-hall.

## VOCAL ASSOCIATION, ST. JAMES'S HALL.—The

first CONCERT of the Season will take place on Tuesday evening, March 17th, when will be performed a new Cantata, by G. B. Allen, entitled "Harvest Home," and a selection of popular Irish Melodies. Madame Rudersdorff, Millie Florence, Millie Alice, the Misses Pelham, Miss Julia Elton, Mr. Henry Haigh, Mr. Chaplin Henry, and Mr. Allan Irving. Pianoforte, Madame Arabella Goddard, Harp, Mr. Cheshire. Accompanists, Mr. Henry Archer and Mr. G. B. Allen. Conductor, Mr. Benedict, Sofa Stalls, 6s., Reserved Seats, 3s., Balcony, 3s., Body of Hall, 2s., Admission, 1s.

## SONGS OF SCOTLAND.—LAST WEEK.—DUDLEY

GALLERY.—EGYPTIAN HALL.—On Monday, Tuesday, and Wednesday Evenings, at Eight, MR. KENNEDY will give his highly admired ENTERTAINMENT, "NOTES AMBROSIANÆ;" and on Thursday and Friday Evenings, at Eight, and Saturday Afternoon at Three, (being positively his final performance) will repeat the favourite Entertainment, "A NIGHT W' BURNS," introducing on each occasion many of the songs which have obtained the greatest popularity during the continuance of these performances. Admission, 1s., 2s., Stalls, 3s. Mitchell's Royal Library, 33 Old Bond Street.

## GLEES AND MADRIGALS.—DUDLEY GALLERY.—

EGYPTIAN HALL.—THE LONDON GLEE AND MADRIGAL UNION. Miss J. Wells, Miss Eyles, Mr. W. Cumming, Mr. Baxter, Mr. Land and Mr. Winn (Director MR. LAND) will give for a fortnight only, their admired ENTERTAINMENT OF GLEES, MADRIGALS AND OLD BALLADS, every afternoon (except Saturday) commencing at 3 o'clock.—The Programme will comprise many of the finest and most popular exemplars of this peculiarly National Style of Musical Composition:—Admission, 2s., Stalls, 3s. A few Fauteuils 6s., each, to be obtained at Mitchell's Royal Library, 33 Old Bond Street, W.

## PROVINCIAL CONCERT TOUR. The following

Artists will visit the Provinces from 9th April to 9th May:—Made. Albion, Madlle. Rosa de Ruda (Prima Donna of the Italian Opera, Paris and Berlin; Carolina Theatre, Palermo; and La Pergola, Florence), Mr. Wilbye Cooper, and Signor Rovere (Royal Italian Opera, Covent Garden). Instrumentalists, Les Frères Lamoury (Conservatoire de Paris) Francois, Violin; Philippe, Violoncello; Solo Pianiste, Mr. Wehl; Director, Mr. Land.—Madame Albion's services will be available for concerts during the ensuing London season, after May 6th; address, Mr. LAND, 4 Cambridge Place, Regent's Park.

## ARGYLL ROOMS.

### JULLIEN'S PROMENADE CONCERTS.

MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Mr. LEVY, the celebrated Cornet à Pistons, who will perform one of his favorite Solos every evening.

The Programmes for the week, commencing Monday, 16th March, will include—

Overture, "Masaniello"	Auber.
Operatic Selection, "Don Giovanni"	Mozart.
Solo Cornet à Piston, "The Exile's Lament"	Roch Albert.
Valse, "Orange Blossoms"	L. Jullien.
Quadrille, "Macheth"	L. Jullien.
Operatic Selection, "Eruani"	Verdi.
The Wedding March from "The Midsummer Night's Dream"	Mendelssohn.
Ac., &c.	

Admission 1s.; Reserved Seats, 2s.  
Doors open at Half-past Eight.

Manager—MONS. GREENY.

MISS MARY W. MCARTY,, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

## BEEETHOVEN ROOMS, 76 HARLEY STREET.

MADLLE. BONDY'S FIRST CONCERT OF CHAMBER MUSIC will take place on the 17th March, at 8 o'clock. Instrumentalists, Madlle. Bondy, M. Sainton, M. Pague; Vocalist, Miss Banks; Conductor, Herr Wm. Ganz. Tickets for the series, One Guinea; Family tickets, to admit three, Two Guineas; Single tickets, Half a Guinea. To be had at Madlle. Bondy, 11 Duke Street, Portland Place.

MISS DI ROSSI (Soprano Vocalist), pupil of Mrs. Wood, and SIG. GARCIA, is prepared to receive engagements for Concerts. Address, 77 George Street, Manchester; or 8 Great Cheyne Row, Chelsea, London.

MISS POOLE will sing "THE OLD HOUSE BY THE LINDENS," composed by Howard Glover, at the author's concert THIS DAY.

MISS ROSE HERSEE will sing at Mr. HOWARD GLOVER'S CONCERT THIS DAY, and will sing the principal Soprano Music in the Oratorios—"The Creation" and "Elijah"—at the Musical Festival of the Sacred Harmonic Society, Newcastle-on-Tyne, March 23d and 24th. 2 Church Terrace, Camberwell, S.

## SCOTTISH BALLAD SINGING.

MRS. WILLIAM HOWARD of Edinburgh begs to announce her intention of residing in London for the Season. Reference kindly permitted to Her Grace the Duchess of Roxburghe, Floors Castle, Roxburghshire; The Right Honourable the Lady Susan Grant, Suttie, Maines House, Berwickshire; and The Right Honourable the Lady Charlotte Russel, 20, Curzon Street, May Fair.

## MRS. JOHN HOLMAN ANDREWS'S SOIREES

MUSICALES for the Practice of Vocal Concerted Music. The next meeting will take place on Thursday, March 19th, at 50 Bedford Square.

## MADAME LEMAIRE begs to announce that her

Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soirées, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

## DANISH SONGS.

MADAME RUDERSDORFF will sing at Mr. Howard Glover's Concert on Saturday next, a selection of songs in the DANISH LANGUAGE, and can accept engagements to sing them at Concerts and Soirées, until the 1th April next. 16 Wellington Road, St. John's Wood.

## MADAME GORDON will sing at Camberwell, on

Friday, the 13th inst; Eyre Arms, St. John's Wood, 19th. The Horns, Kennington, 20th; Whittington Club, 26th; Collard's Rooms, 28th. Address, Hamilton Road, Norwood.

## MR. HENRY LESLIE'S CHOIR.—March 18th.—

Lenten Concert, Hanover-square Rooms.—SACRED MUSIC, including Bach's motett, "I wrestle and pray;" Mendelssohn's psalm, "Judge me, O Lord;" and Mozart's "Ave Verum." Stalls, 6s.; area, 2s. 6d.; admission, 1s. At Addison's, 210, Regent-street; Austin's, 28, Piccadilly; Hanover-square Rooms; and all music-sellers.

MR. HENRY HAIGH begs to announce that he is free to accept Engagements for Concerts, Oratorios, &c. Communications to be addressed to Mr. Jarrett, Musical and Concert Agent, 244 Regent Street, W.

MR. DAVID LAMBERT, Vocalist (Basso). Letters respecting engagements for Oratorios, Concerts, &c., to be addressed 15, Adelaide Square, Windsor, Berkshire.

HERR REICHARDT begs to announce, that he has left for the Continent, and will return the week after Easter. All communications to be addressed to Thurlow Cottage, Thurlow Square, Brompton, or Chateau de Conterville, Boulogne, sur mer.

# "ONCE TOO OFTEN."

AN OPERETTA COMPOSED BY HOWARD GLOVER.

Performed with the greatest success at the Theatre Royal, Drury Lane.

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# NEW SONGS BY W. VINCENT WALLACE.—

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"When thou and I last parted"	3s.
"Loved and Lost"	3s.

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New Song by BLUMENTHAL,

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MR. SIMS REEVES.

THE POETRY BY MISS ADELAIDE PROCTER.

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Just published, price 3s.

"SI TU SAVAIS," Romance by M. W. BALFE. Sung with distinguished success by Mr. SWIFT, at the Ancient Concerts at Cork.

"Mr. Swift sang in pleasing style a pretty French romance by Balfe."—*Cork Daily Reporter*.

"The ballad selected by Mr. Swift—a charming little romance by Balfe—was admirably rendered, and called forth much applause."—*Cork Examiner*.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

## "The Parting,"

By EMANUEL AGUILAR,

MELODY FOR THE PIANOFORTE, is just published, Price 1s. 6d.

London: DUNCAN DAVISON & Co. 244 Regent Street, W.

# BALFE'S NEW SONG, "KILLARNEY." The

Poetry by EDMUND FALCONER, Esq. Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard of London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enhance the merits of its interesting plot. It should be added that this little *bi-jou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal*.

Just published, price 3s.

Mlle. ADELINA PATTI'S NEW WALTZ, "DI GIOIA INSOLITA." Sung with distinguished success by Mlle. ADELINA PATTI, in the opera of "Il Barbiere di Siviglia," "Don Pasquale," &c. &c.

The Words by LORENZO MONTERASSI, the Music by MAURICE STRAKOSCH.

London: DUNCAN DAVISON & Co. 244 Regent Street, W.

Just published, price 3s. with a Portrait.

Mlle. ADELINA PATTI'S NEW BALLAD, "THE OLD HOUSE BY THE LINDENS." The Poetry by LONGFELLOW.

Sung with the greatest success by Mlle. ADELINA PATTI, for whom it was expressly composed by HOWARD GLOVER.

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## BROADWOOD AND SONS' PIANOFORTES.

(Continued from Page 99.)

The Grand Pianoforte may be said to have been born in England; for although its inventor, Americus Backers, was a Dutchman, it was in Jermyn-street, about the year 1767, that the instrument was originally planned. Backers was a manufacturer of harpsichords. Instead of clothing the strings (when first "applying hammers"), he merely caused them to be struck by soft wood or cork, with a view to obtain the harpsichord tone so much admired at that period. Subsequently, however, he adopted a thin covering, of leather.\* His mechanism, which possessed the double merit of effectiveness and simplicity, competed successfully with that of the most noted and ingenious of his contemporaries, and was gradually adopted by the principal makers, not only in this country, but on the continent, where it was specially recognised as the "*Mécanique Anglaise*," or "*Die Englische Mechanik*." Upon his decease (somewhere near 1781), Backers, proud of his discovery, confided it to the future keeping of his friend, John Broadwood, who, while in the employ of Burkhard Shudi, used to go every evening, accompanied by his own apprentice, Robert Stodart,† to assist in bringing it to perfection. Broadwood, nevertheless—subsequently engaged in other projects—bestowed little thought on the new instrument, until several years later. He had, in 1773, succeeded to Tschudi's business (Great Pulteney-street); and his increased responsibilities absorbed the whole of his time and attention. Meanwhile Robert Stodart, who, at the expiration of the term of his apprenticeship with Broadwood, commenced "making" on his own account (in Golden-square), had applied himself with eminent success to the manufacture of Grand Pianofortes,‡ on the model of Backers, his opportunities of acquiring familiarity with which have been described. Besides materially improving the mechanism in several essential particulars, he increased the power and enriched the quality of tone. The vogue and extensive publicity which the new instrument deservedly obtained, under Stodart's name, at length awakened John Broadwood to a sense of its importance. For some years Broadwood emulated his contemporary with but indifferent success, till Muzio Clementi‡ (as influential a friend to him as Handel had

\* As the ears of the musical public become more and more sensible to the charm of a sweet, full and mellow tone—legitimate tone, in short—the clothing of the hammers, in leather, or whatever covering preferred, by the manufacturer or by his patrons, became more and more substantial.

† Robert Stodart was a private in the Royal Horse Guards, admission to which corps could only then be obtained for a fee of £100. Having more leisure to dispose of than duties to perform, he bound himself apprentice for three years to John Broadwood.

‡ Mr. Pole (*Musical Instruments in the Great Industrial Exhibition of 1851*, page 8), assumes the identity of the Grand Pianoforte with the new instrument called "Pianoforte" (or "*Forte-piano*"), on which Dibdin was to accompany a song from Dr. Arne's *Judith*; but this is hardly warranted by the near coincidence between the date of Covent Garden playbill and that of the new invention of Backers. As a copy of the playbill is in the possession of our House, we append it, *verbatim et literatim*:—

"By Particular Desire.

"For the Benefit of Miss Brickler.

## "THEATRE ROYAL IN COVENT GARDEN,

"On Saturday next, being the 16th of May, 1767, THE BEGGAR'S OPERA, *Captain Macheath*, by Mr. Beard; *Peachum*, by Mr. Shuter; *Lockit*, by Mr. Dunstall; *Filch*, by Mr. Holton; *Player*, by Mr. Gardner; *Beggar*, by Mr. Bennett; *Mat o' the Mint*, by Mr. Baker; *Lucy*, by Mrs. Baker; *Mrs. Peachum*, by Mrs. Stephens; *Diana Trapes*, by Mrs. Copin; *Mrs. Stammekin*, by Mrs. Green; *Polly*, by Miss Brickler; with a Hornpipe by Miss D. Twist; and a Country Dance by the Characters in the Opera.

"End of Act I, Miss Brickler will sing a favourite Song from *Judith*, accompanied by Mr. Dibdin, on a new instrument, called PIANO-FORTE.

"To which will be added a FARCE, called THE UPHOLSTERER.—*The Barber*, by Mr. Woodward; *Feeble*, by Mr. Murden; *Bellmour*, by Mr. Perry; *Rosewell*, by Mr. Davis; *Watchman*, by Mr. Weller; *Quidnunc*, by Mr. Dunstall; *Pamphlet*, by Mr. Shuter; *Harriet*, by Miss Vincent; *Maid*, by Miss Cockayne; *Ternagant*, by Mrs. Green.

"Tickets to be had of MR. SARIANT, at the Stage-door, where places for the Boxes may be taken."

‡ Muzio Clementi, one of the greatest pianists and composers for the Pianoforte of whom the history of the art makes mention, was born at Rome, in 1752, and died near London, March 10, 1832. In conjunction with Longman, Broderip, and Co., he founded a Pianoforte manufactory himself, under the title of Clementi and Co., from which has descended the now eminent firm of Collard and Collard.

previously been to Tschudi), through continually pointing out the defects of his instrument, and urging him to profit by the experience and counsel of eminent musicians and men of scientific acquirement, not only roused the pride of one to whom the art was already in some degree indebted, and who had succeeded to an inventor and manufacturer of the highest eminence, but particularly excited his interest in the progress and improvement of the Grand Pianoforte. Among the rest he solicited and obtained the advice of Cavallo,|| author of *A Treatise on Acoustics*, and other works, which at that period were in high repute. Cavallo, having deduced from the Monochord a theory concerning the length and proper tension of the strings of the pianoforte, drew up a paper on that very interesting and important subject, which he subsequently read, with great success, at one of the meetings of the Royal Society. Dr. Gray, too, formerly of the British Museum—who, after certain valuable experiments, had fixed the absolute proportions of gravity and vibration, respectively belonging to strings of brass and strings of steel (which first led to a division of the bridges on the sounding board of the Grand Pianoforte)—was also one of Broadwood's advisers. With the aid of these distinguished men, he advanced so rapidly, that his reputation as a manufacturer of Grand Pianofortes was in a brief space established; and as a proof of the worth of those modifications and improvements which the suggestions of Cavallo and Dr. Gray had emboldened him to carry out, they were speedily adopted by every maker of note, both in England and abroad.

In 1792, Jean Louis Dussek, the greatest pianist and the greatest composer for the pianoforte of his day, arrived in London. That this distinguished professor at once came to our House, may be accepted as proof of the estimation in which the firm of Broadwood was held in Germany (as in Italy, where Dussek had travelled, and where Clementi had not been chary of expatiating on its claims to consideration); and that he should immediately take so deep an interest in our instruments as to propose several important modifications, shows that the qualifications they already possessed were such as to elicit the serious attention of a man to whom the Pianoforte, as a medium of display, owed more than to any other. It was he who first suggested to John Broadwood the "additional keys." For these Dussek expressly composed concertos, sonatas, &c., (among the rest his famous *Military Concerto* in B flat ♭), which he played with extraordinary success at his own concerts, and at other entertainments, where, being the "lion" of his day, he was in continual request. From the time of Dussek's improvements to a long period onwards—with the exception of a mechanism invented by Sebastian Erard, of Paris (in 1818), to facilitate the increased rapidity of execution demanded by the works of more modern composers; and another invention, with the same object, introduced somewhat later by John Broadwood and Sons (an ingenious, although simple addition to the still invaluable mechanism of old Backers)—nothing has since been done to change, in any marked degree, the internal construction of the Grand Pianoforte. The consideration of chief importance during the last quarter of a century, or thereabouts, has related to the amount of power, and to the quality and possibly variety of tone, which, as practice taught more and more surely the scientific use of weight and percussion—the bearing of the hammers to the strings, the solidity and the method of striking, the most convenient mode of bracing, and the most efficient construction of the sounding board—have advanced nearer and nearer to perfection. The peculiar requirements of modern pianoforte music have induced manufacturers to pay especial attention to the general action of the "dampers," and to the mechanical appliances through which the "dampers" are controlled—the "loud pedal," which entirely neutralises the effect of the "dampers" (the object of the latter being to arrest the vibrations of the strings when the fingers are removed from the keys), and the "soft pedal," which, by shifting the hammers to a single string, materially diminishes the volume of sound.

For further details about the early invention and progressive history of the Grand Pianoforte Action, whether in connection with our House, or with the valuable labours of some of its contemporaries, during a century past, the reader is referred to Mr. Pole's book (already mentioned), entitled *Musical Instruments in the Great Industrial Exhibition of 1851*—

|| Tiberio Cavallo, a learned Italian, who established himself in London during the second half of the eighteenth century, published (among other works of which no reliable record at present exists) a treatise—in *Philosophical Transactions*, vol. lxxviii.—entitled, *Of those Musical Instruments in which the Tones, Keys, and Frets are fixed, as in the Harpsichord, Organ, Guitar, &c.* (1788).

¶ Op. 40. In the first edition of this concerto may be seen certain passages written in two ways—one for the old instrument, the other, and of course most brilliant, for the instrument "with the additional keys." This instrument "with the additional keys" was, at the period under notice, solely manufactured by John Broadwood.



page 13.\* This important action—"facile princeps," it can hardly be denied, among the discoveries that have helped to bring the art of manufacturing Grand Pianos to its present state of comparative perfection—while an inestimable boon to players and composers, who, through its means, have been enabled to express on the key-board, fully, and with every conceivable modification, whatever they wished to convey, is at the same time, in virtue merely of the simplicity of its construction, the most durable, as well as the most practicable mechanism ever invented.

To the patronage with which our House has been honoured, on the part of the great composers and players—from Haydn, Dussek, and Clementi, to Bennett, Halle, Pauer, and Arabella Goddard—we may allude with some pride. Until 1789, however, when Potter (father of the present eminent Professor), and 1791, when Haydn, Dussek, and Hummel first played upon our instruments, we have no dates (at least in regular succession) upon which reliance can be placed—scattered and unconnected portions of our books, previous to that period, being all that remain to us. Nevertheless, *libris perennius*, our work can still be adduced in testimony of early success; inasmuch as we have, in excellent order and preservation, a harpsichord by "Burkhardt Tschudi," of 1771, and another by "Burkhardt and Johannes Broadwood," of 1773.† What John Broadwood owed to the suggestions of Clementi, Cavallo, Gray, and Dussek, has been stated. We, however, John Broadwood's successors, have also some debts of gratitude to acknowledge. The benefit we have derived from the criticism and friendly advice of such artists as J. B. Cramer, Sterndale Bennett, Chopin, Madame Pleyel, Charles Halle, Ernst Pauer, and Arabella Goddard, we readily admit; and we may add, that occasional hints from one and all of these have been acted upon with unquestionable advantage. Nor must we by any means forget what we owe to the compatriots of John Broadwood (the earliest of our name), whose marriage with the daughter of Burkhardt Tschudi laid the solid foundation of our House. John Broadwood (who came up from Scotland with the traditional "half-crown") was no sooner established in business than Scottish fellow-labourers gathered around him; and to this day the names of Black, Murray, Russell, Forsyth, Finlayson, Allen, and other representatives in the third generation, of the early friends of John Broadwood—all Scots, too, like himself—claim eminent distinction in our Establishment, as belonging to those whose science, experience, and industry are indispensable to its prosperity. May the appearance of egotism inevitably suggested by this history of our progress be in some degree tempered and excused by such acknowledgments.

Subjoined is a list of more or less distinguished players and composers

\* "The whole of these improvements"—says Mr. Pole, in his very interesting summary—"were made at a very early period in the history of the pianoforte. To whom we are indebted for them appears uncertain. Some accounts state that the hopper was patented by Longman and Broderip (the predecessors of Clementi and Co., now Collard's); but there is a tradition that, when the manufacture of the instrument was taken up by Backers, he himself, in conjunction with Mr. Broadwood and Mr. Stodart (both then young men, just embarking in the business), devoted much time privately to the improvement of the mechanism; and that the joint production of the three, when made public (probably about 1770), was the perfect action, known in England as the 'Grand Action,' and on the continent as '*die englische Mechanik*,'—being the combination of hammer, hopper, and check, above described. It has been ever since in use; and with only one further improvement, forms now the simplest and best action known."

"This last improvement is called the 'Repetition' mechanism; and its object may be thus briefly explained. In the ordinary action, after the hammer has fallen, the key must rise to its position of rest before the hopper will engage again in the notch of the hammer, so as to be ready for another stroke; and hence a note cannot be repeated without not only requiring the finger to be lifted through the entire height of the key's motion, but also demanding a length of time between the repetitions, sufficient to allow of its full rise. The contrivances by which this inconvenience has been overcome are of various kinds, according to the fancy or the ingenuity of the makers; but they all act on the same principle,—namely, by holding up the hammer at a certain height while the key returns; by which means the hopper is allowed to engage itself under the hammer earlier, and to reproduce the note in less time, and with less labour to the finger, than before."

† See page 10.

‡ It is but just to state that the first important step towards improving the power and quality of tone in Grand Pianofortes was made in 1820, when a William Allen discovered the first systematic combination of Tension Bars ("bracings"), with a metallic spring plate, an invention patented by his employers, Messrs. Stodart. What our House effected in 1849 and 1851, to neutralise the inconveniences, to simplify, and otherwise perfect the working of this new mechanism—the creation of the "Iron Grands," in short—may be seen in the technical description of our work.

who have either used our instruments exclusively, or played upon them in public occasionally. The dates affixed to each name are the earliest to be found in our books.

	LEDGER.	FOLIO.	EARLIEST DATE.
Potter ... ..	B	516	17 May, 1789.
Dussek (J. L.) ... ..	B	p	26 March, 1791.
Hummel (J. N.) ... ..	B	55	13 June, 1791.
Haydn (Joseph) ... ..	B	74	26 September, 1791.
Burney (Dr.) ... ..	B	88	6 February, 1792.
Wesley (Samuel, the elder) ... ..	B	116	5 October, 1792.
Clementi (Muzio) ... ..	B	52	13 October, 1792.
Cramer (J. B.) ... ..	B	{ 201 & 244 }	February, 1793.
Von Esch ... ..	B	g	13 June, 1794.
Bianchi ... ..	B	o	17 November, 1794.
Pleyel (Ignace) ... ..	C	157	30 June, 1796.
Steibelt (Daniel) ... ..	C	427	2 January, 1797.
Viotti ... ..	B	439	1 February, 1798.
Cianchettini (Pio) ... ..	H	9	2 January, 1808.
Busby (Dr.) ... ..	H	188	29 March, 1808.
Bontemps ... ..	H	609	26 May, 1810.
Ries (Ferdinand) ... ..	I	188	18 May, 1813.
Potter (Cipriani) ... ..	I	673	23 July, 1814.
Cherubini (Luigi) ... ..	I	93	2 March, 1815.
Kalkbrenner (Frederic) ... ..	I	583	27 July, 1815.
Anderson (Mrs.) ... ..	K	98	1 July, 1819.
Neate (Charles) ... ..	K	468	11 August, 1819.
Field (Henry) ... ..	L	241	21 October, 1820.
Moscheles (Ignace) ... ..	L	478	30 June, 1821.
Schlesinger (Daniel) ... ..	L	645	18 February, 1822.
Holmes (W. H.) ... ..	L	371	11 February, 1824.
Weber (C. M. Von) ... ..	M	955	3 March, 1826.
Liszt (Franz) ... ..	M	574	4 October, 1826.
Dulcken (Madame) ... ..	M	175	6 June, 1829.
Herz (Henri) ... ..	M	289	18 February, 1830.
Schulz (Edward) ... ..	M	145	15 May, 1830.
Litolf (Henry) ... ..	M	682	29 October, 1830.
Aspull (George) ... ..	N	29	14 July, 1831.
Bennett (W. Sterndale) ... ..	N	100	3 December, 1831.
Roeckel (Edward) ... ..	N	622	17 January, 1832.
Barnett (Robert) ... ..	N	387	20 August, 1833.
Salaman (Charles) ... ..	N	410	15 April, 1834.
Sowinski (Albert) ... ..	P	707	14 May, 1835.
Lipinski (C.) ... ..	P	452	11 July, 1836.
Czerny (Carl) ... ..	P	190	14 April, 1837.
Schumann (Robert) ... ..	Q	333	22 April, 1840.
Mendelssohn (Felix) ... ..	Q	363	16 May, 1844.
Pleyel (Madame) ... ..	R	526	8 May, 1846.
Sloper (Lindsay) ... ..	R	476	16 June, 1846.
Willmers (R.) ... ..	R	475	17 May, 1847.
Prudent (Edward) ... ..	R	439	1 April, 1848.
Chopin (F.) ... ..	R	399	27 April, 1848.
Hallé (Chas.) ... ..	R	419	20 May, 1848.
Goria (A.) ... ..	R	420	31 May, 1848.
Billet (Alexander) ... ..	R	416	1 July, 1848.
Herz (Jacques) ... ..	R	252	31 January, 1849.
Mortier de Fontaine ... ..	R	259	27 April, 1849.
Heller (Stephan) ... ..	R	278	9 February, 1850.
Silas (E.) ... ..	R	273	13 March, 1851.
Pauer (Ernst) ... ..	R	302	23 December, 1851.
Goddard (Arabella) ... ..	R	141	21 January, 1852.
Henselt (Adolphe) ... ..	R	232	25 April, 1853.
Cusins (W.) ... ..	S	272	11 January, 1853.
Haberbier (G.) ... ..	S	281	28 March, 1853.
Clauss (Wilhelmine) ... ..	S	290	21 June, 1853.
Ritter (Theodore) ... ..	S	440	13 June, 1855.
Hiller (Ferdinand) ... ..	S	212	1 August, 1856.
Schumann (Madame) ... ..	T	305	29 April, 1857.
Ketten (Henri) ... ..	T	459	9 June, 1859.
Wick (Marie) ... ..	T	391	4 July, 1859.
Mangold (Alice) ... ..	T	388	22 June, 1859.
Barnett (John Francis) ... ..	T	497	11 April, 1860.

\* \* [On the 27th of December, 1817, the Grand Pianoforte, No. 7,362, was forwarded to Beethoven at Vienna. It had been tried by Clementi, J. B. Cramer, and Ferdinand Ries (Beethoven's favourite pupil, and subsequently his biographer), whose names, with those of other professors of less eminence, were inscribed upon it. It was un-

packed at Vienna by Streicher, and Mr. Cipriani Potter, then happening to be at Vienna, was the first to try it. Beethoven set such value on it that he would allow no one but himself to play upon it, and, only as a great favour, used to permit Stumpff to tune it.

When the composer of *Der Freischütz* came to England, John Broadwood and Sons forwarded a Cottage Pianoforte to his residence at the house of Sir George Smart, in Great Portland-street, where it remained from the 3rd of March to the 27th June. Weber arrived on the 4th of March and died on the 6th of June. Except at his own concert in the Argyle Rooms (at which M. Moscheles played), it is believed, on good authority, that Weber only played twice in London away from his own abode—on both which occasions the entries in our books warrant us in stating that, in all probability, he used our instruments.

It may also be pardoned in us mentioning, that the last Pianoforte ever played upon by Mendelssohn was one of our manufacture, which had been forwarded to his house at Leipsic, during his temporary sojourn (in the summer of 1847) at Interlachen, in Switzerland. Mendelssohn, on arriving home, found the new instrument, and played upon it for several hours. He had been ordered, however, by his medical adviser, neither to play nor listen to music, and this was the last occasion upon which he infringed the regulation. He died very shortly after—November 4, 1847.]

From the beginning of 1780 to the end of 1861, our House has manufactured 124,048 Pianofortes, 75,700 of which have been made since 1826. Of the total number, no less than 27,479 were Grand Pianofortes. That these Grand Pianofortes are endowed with a power of resistance, formerly neither attained nor believed to be attainable, combined with a durability at one time regarded as scarcely less utopian, may be gathered from two of their number (fair specimens of the rest), which, though both were completed in 1852, are still, in 1862, the leading concert-instruments. The Concert Iron Grand, No. 18, 192, finished September 8, 1852, had, up to January, 1862, been used at 460 concerts. The Concert Iron Grand, No. 18,215, finished December 29, 1852, up to the same date, had been played upon at 458 concerts. During this arduous labour, each instrument lost one string.\*

The Grand Pianoforte, indeed, may, at this present period, be said to have attained the *maxium* of power. The scientific application of the principles of mechanics and acoustics to enriching tone and facilitating touch, so as to add still further to the resources of the skilled performer, must henceforth be the chief if not sole object of manufacturers. With what constant solicitude our House, from the commencement, has studied these important desiderata we have endeavoured, in the foregoing pages, to explain. That we shall not deteriorate for want of zeal, or from a belief that absolute perfection has been reached, may, we hope, be taken for granted.

### MUSICAL TRAVELLING-IMPRESSIONS.

By LEOPOLD VON SONNLEITHNER.†

MY ESTEEMED FRIEND,—You ask me for a musical account of the trip I made, in the months of October and November 1862, with two valued friends, to the East; you wish to know what music I heard on the occasion, and what impression it produced upon me. I must, however, begin by informing you the East affords a European admirer of music the very best opportunity for giving his sense of hearing a rest, and recovering somewhat from the superfluous amount of musical hubbub, which it is utterly impossible for him to escape in his native land. Again, any one making a hasty tour through the East cannot study thoroughly the peculiarities of Arabian music, or of the national melodies, and the spoils I have brought back in the way of musical knowledge are very small. Despite of this, I will not altogether refuse compliance with your wishes, but proceed to give you what I have got.

During our journey to Bazias by rail, the shrill sound of the steam whistle was our sole musical enjoyment. If I am not vastly mistaken, a great Future is in store for this instrument; and I should be much

\* The wire was made by Müller, of Vienna.

† Among the "waifs and strays" of musical intelligence cast up lately on the shores of Viennese journalism, I have picked up the above "waif" or "stray"—you pay your money, O, respected Editor, so you may take your choice—floating down to Posterity in the columns of the *Vienna Recensionen*. Thinking it might interest you, I have forwarded it, packed up in as good English as was at my command. If I have time it is my intention to send another "waify and strayey" letter, for Adelina Patti is expected to grace the opening night of Signor Merelli's Italian Operatic Season at the Carl Theater. If I have not time this week, you may expect to hear from me next, when I will tell you all about the little *prima donna's* first appearance here, etcetera, etcetera.

ETCETERA.

[Our correspondent is a day behind the fair—Patti, as a reference to another part of our present number will prove. However, when his letter does arrive, we will insert it, provided it be not of the "waifiest and strayest"—still "waifier and strayer" than his last.—Ed. M. W.]

astonished were the "Musicians of the Future" to let so magnificent a means of acoustic effect escape them. Children are already lulled to sleep with bombardons, but an orchestra or organ of steam-whistles might still startle in the most used-up friend of art that portion of his body named more appropriately now than ever the membrane of the tympanium.

On the Danube, as we proceeded from Bazias, the English engineer, Mr. Crampton and his young daughter Louisa were our companions. The young lady, who is about sixteen, possesses distinguished musical talent and a soprano voice, which, if not strong, is well trained. She delighted us, on two beautiful moonlight evenings, by singing, very sweetly, a great many Italian songs. I had only to pronounce the first two words, or to hum the first few bars, and there was no operative piece by Mozart, Rossini, Meyerbeer, Bellini, or Donizetti, which she could not sing charmingly from memory. Unfortunately, we were totally deficient in all means of accompanying her. On the second day, our party was increased by the arrival of an old Vienna friend, the physician, Dr. Mayer (long settled in Bucharest), with a daughter who had received vocal instruction. After this, we were enabled to execute part-songs.

The Black Sea, which, probably, boasts of the epithet "hospitable" (*euzeinos*) only in an ironical sense, afforded us naught in the way of musical sounds, unless, indeed, we include the whistling of the wind through the rigging, and the surging of the sea, under the head of "Programme Music." The magnificent scenery of the Bosphorus, and the charming view of Constantinople, richly compensated us for the discordant nature of the above sounds. Here, also, however, there was but very little musical booty. On the 10th October, we beheld the Sultan, with a splendid escort, ride from his palace in Dolma-Bagdsché to the Mosque, and, at the same time, heard the band of the Guard play. Trained by the late Joseph Donizetti, entirely in the European method, it executed very effectively marches on motives by Verdi and similar composers. Here then, once more, there can be no question about "Turkish" music.

While engaged in viewing the Mosque of Achmet, I heard the song of the Muezzin, calling, from the gallery of a minaret, the Faithful to prayer. It has been correctly seized and rendered by Félicien David in his *Désert*. Sung by an agreeable voice, it would produce a good effect, if the height of the turret did not weaken it so much.

In Pera there is a theatre, where Italian operas are, from time to time, given. Unfortunately we arrived a few days too early; but for this we should have had the indescribable pleasure of hearing Verdi's *Ballo in Maschera*, a pleasure which the opera house in Vienna still cruelly omits to procure us. The outside of the building is very mean, and the interior, also, is said to be far from satisfactory, as far as decoration and space are concerned. On the other hand, however, the private theatre, which the Sultan possesses near his present palace, on the Golden Horn, is a perfect model of magnificence both without and within. The stage and front of the house are limited in size, and calculated only for a select number of guests, and personages connected with the Court; but the architectural decorations, the gilding, the carpets, the silkhangings, the embroidery, the chandeliers, and all the other luxurious fittings, are so rich, and distinguished by such good taste, that all the theatres with which I am acquainted are far inferior to it. It is only on special occasions, and when there is an operative company in Pera, that a few representations are given by the latter in this edifice. The papers announced recently that the Sultan had commanded it to be turned into barracks. I cannot believe in such an act of barbarism, by which millions would be capriciously sacrificed. If, however, the report is founded upon truth, I should no longer be able to doubt the suspicious accounts concerning the grand Seigneur's state of mind, though his personal appearance in no wise bears out such a source of anxiety.

Genuine Turkish music is that which accompanies the dance of the Dancing Dervishes. The melodies of it have been frequently recorded and printed in books of travels and history. They were, consequently, not unknown to me, but I fancied that their *tempo* was a great deal quicker, and I connected with it the whirling dances of the Indian Bayaderes, whom we had an opportunity of seeing, some years ago, in Vienna. But the worthy gentlemen twist about very differently. They turn with a certain comfortable slowness, and intentional elegance, making the round of the apartment dedicated to these pious exercises. The musical accompaniment was executed by only three instruments: a kind of "schalmey," or clarinet, an altviolin, and a pair of kettle-drums. Of the two former, one always sustained a note while the other played the simple melody; this they did alternately; the kettle drums, which should have constituted the bass, were not tuned by the tonic and dominant, but by the tonic and sub-median. This, probably, was not done on purpose, but from want of skill. In the tone system and rhythm, I found no deviation from the European method.

(To be continued.)

## The Theatres.

The drama founded on *Lady Audley's Secret*—at the St. James's Theatre—will disappoint admirers of Miss Braddon. It does not follow that because a novel is good a play founded upon it must be also good. Frequent attempts have been made to dramatize *Tom Jones*, and with one uniform result—failure. The plan of a story and the treatment of its characters may be too homely for a play. On the other hand, unmitigated atrocity, which in narrative loses half its horrors, may be difficult to render endurable on the stage—at any rate, on the English stage, and in modern drama. *Lady Audley* is a sort of mild Lucrezia Borgia, with scarcely her provocations, and without her years and experience. The success of the new play we cannot but think almost exclusively due to Miss Herbert's "buskin" and Mr. W. Beverley's "brush." Miss Herbert (*Lady Audley*) surprised by her tragic face; Mr. Beverley surprised nobody by the beauty of his pictures. They are, however, worthy of each other. *Lady Audley's Secret* is given nightly, and draws large audiences.

A new farce has been produced at the Strand under the title of *My Preserver*. The author is Mr. H. T. Craven. A more absurd plot could not be imagined; but absurdity goes a great way with the audiences of this theatre, who are habitually on the look-out. Mr. Parselle plays a ploughboy well, and Miss Polly Marshall a *soubrette* better.

Mr Webster has reappeared at the Adelphi, and resumed his original part of William Penn Holder in the drama of *One Touch of Nature*.

At the Princess's, Miss Constance Aylmer has reappeared as Martha Gibbs in *All is not Gold that Glitters*.

The long-expected *Aurora Floyd* was produced at the Princess's on Wednesday with undeniable success. It is not so good as *Lady Audley's Secret*, and certainly not so well acted. The principal character is hardly done justice to by the adapter, and Miss Amy Sedgwick is hardly at home in her new part. The best piece of acting in the play is the Stephen Hargreaves of Mr. Belmore, which took the house by storm—the last scene indicating real tragic power. The other parts were sustained as follows:—John Mellish by Mr. Hermann Vezin, James Conyers by Mr. R. Roxby, Talbot Bulstrode by Mr. A. Wallace, Lucy by Miss M. Henderson, and Mrs. Powell by Mrs. Simpson. The *Honeymoon* has been revived, with Miss Constance Aylmer as Juliana.

Another dramatic adaptation of *Aurora Floyd* is in preparation at the Adelphi.

### BRIDAL FESTIVITIES AT THE THEATRES.

More than twenty years have elapsed since any occasion of public rejoicing was celebrated by a gratuitous opening of the theatres, and it might have been expected that the revival of the custom on Tuesday night would produce many scenes of disorder. This inconvenience was, however, prevented partly by the plan of distributing tickets in the morning, which enabled managers to anticipate the evening's "rush," and partly by the good temper of the people, who everywhere seemed orderly and well-conducted, listening attentively to the performances, and becoming "loud" only in answer to the dictation of loyalty.

Several of the theatres gave lyrical expressions of sympathy with the Royal Family. At the Royal English Opera, a new allegorical masque, entitled *Freyja's Gift*, words by Mr. John Oxenford, music by Mr. G. A. Macfarren, was produced and received with unbounded applause—Miss Louisa Pyne representing the Scandinavian Goddess of Love and Peace, and singing among other things, a ballad about the joys of "An English home," which was encored. At the Lyceum, the *Duke's Motto* was followed by an ode, spoken by Miss Elsworthy in the character of Britannia, which led the way to a view of Windsor Castle and St. George's Chapel. Behind the scenes, a choir sang the *Chorale* composed by Prince Albert, and an allegorical *tableau* was displayed in which the portraits of the Prince and Princess of Wales were conspicuous objects. At Drury Lane, a loyal stanza, written by Mr. G. Linley and composed by Mr. B. Richards, was sung between the acts of *Bonnie Dundee*. Miss Avonia Jones, at the Adelphi, delivered a long epithelium. Mr. Cheltenham furnished new verses to the National Anthem, which were sung at the Princess's, by Miss M. Oliver and all the artists of the theatre; and Mr. James Anderson "uttered" a nuptial ode at the City of London Theatre.

### LAUB'S QUARTET.\*

On Sunday last, Herr Ferdinand Laub, in conjunction with Herren Kasmeier, Kral, and Schlesinger, commenced a cyclus of quartet concerts. On this occasion the pieces performed were a Quartet in G minor, by Haydn; Schubert's Pianoforte Trio in E flat (pianist, Herr Dachs), and the Quartet in F major by Beethoven, one of his most profound creations. The public followed all these compositions with the most lively interest, and marked their approbation of them by frequent applause. The performance, as a whole, is very little inferior to the performances of Herr Hellmesberger's Union. With regard more especially to Herr Laub, we are inclined to give the preference to his bolder style, as in the Haydn Quartet, over the too refined one of his predecessor; on the other hand, however, in his execution of Beethoven's Quartet, he is as much behind Herr Hellmesberger's more thoughtful and animated style. The adagio, especially—as a rule so deeply moving—was by no means marked by the players, in consequence, principally, of the tempo not being sufficiently sustained, with the prominence expected. Herr Laub was, however, called on after each piece, an honour bestowed on Herr Dachs also, who was not undeserving of it.

BOSTON.—(Massachusetts).—The Boston papers—*Dwight's Journal of Music* among the rest—are full of the praises of Mdle. Camilla Urso, a young lady violinist, who has been playing at the Orchestral Union. *Dwight* especially is in raptures with her:—

"Camilla Urso played most exquisitely. Her tone is purity itself. Such finished, perfect phrasing; such a singing, soul-like utterance from the strings, so fine and feminine, yet so rich and strong at times; such beauty of motion in the bow-arm; and so much music in the youthful face, serious and sad habitually, but with plenty of hidden humor ready to gush out upon occasion; in short so much artistic individuality in the whole appearance are seldom witnessed, and the charm lasts long. We would fain hear her in some more important music (she played '*Souvenirs de Bellini*,' and *Vieuxtemps's* '*Yankee Doodle*'); but she makes music of whatever she touches. The Bellini melodies and variations were very charming; '*Yankee Doodle*' itself was tolerable in her, and might be taken as a freak of humor. The greedy, tyrannical crowd insisted on recalling her, and were rewarded by a dreamy piece on muted strings, without accompaniment, which might have been improvised, if it was not, and in which foolish ravished ears were never weary of hearkening how near to inaudible a *pianissimo* could come. Verily the monster's head was in Titania's lap!"

At the last concert of the Mendelssohn Quintet Club there was (as usual) no Quintet and no piece by Mendelssohn. The chief performances were Beethoven's Quartet in G, Op. 18, No. 2; Spohr's Sextet in C, for two violoncellos; and Schumann's Quartet, for piano and strings, in E flat, Op. 47. The performance of Miss Eliza Josselyn, the pianist, was much liked. There is great talk in the Boston journals about a certain player on the trombone, named Letsch, who was announced to appear at the fourth Philharmonic Concert, and was said to blow wonderful blasts, sing, flute, and what-not, even to playing a Concerto in three movements on his ponderous instrument."

How Boston audiences prevail on artists to repeat a performance is recorded in the *Daily Advertiser* as follows:—

"A young lady visiting this city was swindled at the Music-Hall on Wednesday afternoon. She had engaged with Mr. Zerrahn to appear at his concert and play two pieces on the violin, and tickets were sold admitting the public to the entertainment. After the young lady had fulfilled her contract with Mr. Zerrahn on the one part and the public, or the party of the second part, the audience did then and there, with sticks and stones, *pedibus et armis*, and malice aforethought, compel her to play a third piece, which piece was not nominated in the bond. The same game has been played several times at the Academy of Music, the victims being Mr. P. Brignoli, Miss C. L. Kellogg, *et al.*"

MILAN.—Sig. Luigi Romari has published a history of Scala, from the day on which it was opened to the present time. The book contains some interesting facts. According to Sig. Romari, the theatre, which has been in existence 83 years, was opened in the autumn of 1778. Among the first pieces performed were the operas: *L'Europa riconosciuta* by Salieri, *Troja distrutta*, by Mortellari, and the ballets: *Paffio a Mirra*, *Apollo placato*, *Calisto abbandonato*, *et c.* The most brilliant period of its existence was that from 1815 to 1845. Madlle. Fanny Elssler danced at La Scala in 1844.

\* From the Vienna *Revisionsen* of the 10th inst.



## THE CONSERVATORIUM AT COLN.

To the Editor of THE MUSICAL WORLD.

SIR,—You have quite perverted my letter of enquiry respecting the Conservatorium of Coln: you have given the word "vormittag" properly (vormittag in adv.): as also the 80 thls. (80 shls:) my chief object in writing was to call your attention to the spelling of the said advertisement for as it stands—I again say it is a joke. The German for "examination" is not "Preifung" neither for "commences" "beginat"! You have also omitted a word in my letter, I mean the word "nohere" between Secretariat and "mittheilungen" perhaps because you know there is no such word; if so, why advertise it? You will oblige me by inserting this, or your readers will have great contempt for your correspondents when by your alterations, you make their inquiries appear so absurd.

Yours truly,

ENQUIRER.

[We are really much grie ved.—Ed.]

HANOVER SQUARE ROOMS.—A concert was given here on Monday evening week, in aid of the fund for defraying the cost of the new east window in the Parish Church of St. Anne, Soho. The programme was mild; but the object for which the concert was held sufficed to attract a large audience. The singers were Mrs. Harriette Lee, Mrs. Helen Percy, Miss Grace Delafeld, Madame Borgognoni, Messrs. Arthur Stephenson, John Morgan, Walter Bolton and Frederick George. Mrs. Harriette Lee was encored in a ballad, "Welcome, bonnie lad," and Messrs. Arthur Stephenson and Mr. Frederick George in "My heart's delight" (Lily of Killarney). Mr. Frederick George was pressed to repeat the aria "Vi ravisso" from the *Sonnambula*, but declined. This gentleman, we believe, is a son of the well-known music publisher, Mr. Jefferys. He has a barytone of good quality, and only requires confidence to turn it to the best account. The instrumental performances were Mendelssohn's *Andante* and *Rondo Capriccioso* and a fantasia (*Pluie de corail*) for pianoforte, played by Mr. Henry Baumer; a trio for two flutes and pianoforte, executed by Mr. Clinton, Master Butler and Miss Clinton; and a flute solo by Master Clinton.

MR. VAN PRAAG, whose management of many details in connection with concert giving has been favorably known for so many years, has issued his circular for the season, stating that an engagement with Messrs. Broadwood has terminated, so that his undivided attention can be given to the arrangement of concerts, soirées, balls, &c. From Mr. Van Praag's experience and his readiness as a linguist, we doubt not that his services will be frequently secured, and that he will give entire satisfaction.—*Sunday Times*.

MR. HENRY DRAYTON'S NEW ENTERTAINMENT.—The Polygraphic Hall in King William Street, being deprived of its "Woodin," its fortunes are now supported by Mr. Drayton, with a really entertaining entertainment, entitled *Federals and Confederates*—"a narrative of every-day life in the Northern and Southern States." The narrative, alternately in prose and verse, is interspersed with songs, the music expressly composed for Mr. Drayton by Mr. Henry Russell. Everyone knows what a barytone voice Mr. Drayton possesses, and how full of energy and dramatic vigor is his vocal declamation; but few are aware that he is a genuine humorist, and can retail stories and anecdotes with infinite spirit. On another occasion we shall furnish a detailed account of his new enterprise; at present it must suffice to state its success is decided, and that it is as well-planned and interesting as it is incessantly diverting.

NATIONAL HARP CONCERT.—The eighth concert on Thursday night was hardly so successful as its predecessors. The weather was bad and the excitement of Tuesday night told its tale in dire reaction. The hall was by no means crowded, the deficiency being principally found in the area seats and galleries. The programme, too, was somewhat tame, and indeed, not a piece throughout the evening elicited any enthusiastic tribute. The first part was devoted mainly to Irish music, the choir even restricting themselves to arrangements of National Melodies, among which were "The young may Moon" (arranged by Benedict), "Believe me if all those endearing young Charms" (by Balfé) and "The harp that once through Tara's Halls" (by Nobody). These were well sung. Among the solos worthy mention, were "The meeting of the waters" (Miss Poole) "Dermot Asthore" (Miss Roden) and "The Minstrel Boy," (Mr. George Perren), the last encored. In the second part, Miss Eyles gave "Jockey to the Fair," Miss Poole introduced, "Pray, Goody," and Miss Roden, "Waters of Elle." In the instrumental department the performances were excellent. Mr. Charles Halle giving some of Mendelssohn's *Lieder ohne Worte* and Mr. Lazarus a fantasia on Scotch airs. Both pianist and clarinetist were applauded. The "harps," as usual—the only piece in which they took no share being "The harp that once through Tara's Halls." Mr. Benedict conducted.

TRANS.—Madame Emma Lagrue made her debut a few days since at the Teatro Regio with (as we are informed) extraordinary success. She was recalled after each piece, and had to appear five times on the fall of the curtain. Why has Mdle. Lagrue never been heard in London? "Why?"—echoes the voice of Mr. Gye.

## MOSS.

Wild flowers in the valley  
Are growing fresh and fair,  
In meadow and in woodland,  
Their odours fill the air;  
The heath and woodbine cluster  
O'er the steep mountain side,  
The wild rose decks the hedgerow  
Near where the violets hide.  
Oh lovely is the primrose,  
With evening dewdrops wet,  
And pleasant is the fragrance  
Of tender mignonette;  
But fairer in its soft sheen,  
And richer in its gloss,  
Scarce heeded, little noted,  
Blooms the bright velvet moss!  
Sweet moss!

Adown the dreary cloister,  
Around the ruined hall,  
Low in the solemn churchyard,  
High on the castle wall,  
Deep in the darkness cavern,  
Upon the causeway bleak,  
Now, in the shady forest,  
Then, on the sunny peak;  
In careless freedom springing,  
In beauty here and there,  
Like heart-born true affection,  
Which blossoms everywhere;  
In gay parterre, no floweret  
Can match its tinted floss,  
Meek, innocent, and lowly!  
The moss, the modest moss!  
Sweet moss!

MRS. VALENTINE ROBERTS.

LIVE POOL.—The Philharmonic Society gave their first subscription concert, on Tuesday, February 24th, when Handel's "*Judas Maccabaeus*" was performed to a crowded audience. The principal singers were Madame Rudersdorff, Miss Palmer, Mr. Sims Reeves and Mr. David Lambert, who were assisted by a band and chorus, upwards of 250 strong. Mr. George Hirst was Organist, and Mr. Herrmann, conductor. Madame Rudersdorff sang "Liberty" and "From mighty kings," in her best manner. Mr. Sims Reeves was in glorious voice, and sang magnificently, receiving an undeniable encore in "Sound an alarm." Miss Palmer was heard with great effect in the beautiful air "Father of Heaven," and Mr. Lambert's, "Arm, arm, ye brave," and "The Lord worketh wonders," exhibited his powerful voice to great advantage. The choruses were all given with precision and effect, supplying abundant proof of the great pains taken with them. The performance was altogether a decided success. The audience was very large.

EDINBURGH.—Mr. and Mrs. Howard's farewell concert, last night, was one which gave us more pain than pleasure to attend. Edinburgh cannot lose its chief vocalist and violinist without sorrow at the loss, and uneasiness for the future. For some years Mr. and Mrs. Howard have held a prominent position in our city, and their appearances in the concert-room have always given satisfaction. In losing Mrs. Howard we lose a singer of taste and refinement, with an admirable method of delivery, and considerable power of expression. Her success has not been confined to one department, but in several she has exhibited marked proficiency. In the highest of all styles—sacred music—we have always considered her singing chaste and expressive. In Scotch music she also excels, combining a good native accent with a cultivated voice; while in Italian and English music her performances are always intelligent and in good taste. Many singers, possessed of richer voices, have enjoyed greater success, and yet, as artists not deserved it. As a highly successful teacher Mrs. Howard will be missed in Edinburgh, where the art of singing is frequently imparted—or rather pretended to be so—by persons whose highest qualification is a mediocre acquaintance with some stringed or other instrument! Since the death of Mr. A. Mackenzie, Mr. Howard has been the principal violin player in Edinburgh, and both in that capacity and as an organiser of concerts, &c., has done much for the public. Mr. Howard has so seldom of latter years appeared as a soloist that he has not taken the position his powers would have enabled him to take had he devoted himself to practice. A full tone and abundance of vigour are the characteristics of his playing. Mr. Howard's place in Edinburgh will not be easily filled. It is much to be regretted that his spirited attempts to carry on Popular Concerts and other entertainments should not have been supported, and we can only hope that wherever he may put his talents to account he may meet with a better requital. We cannot conclude without again expressing regret at the loss to musical Edinburgh, occasioned by the removal of Mr. and Mrs. Howard.

MAD. MIOLAN CARVALHO, MAD. PENCO, and SIG. DELLE SEDIE. The *Ménestrel* informs its readers that the Royal Italian opera will not possess any of the above named artists during the approaching season: and in another place states that negotiations are pending with Mad. Carvalho, for a month's engagement, to perform the part of Catarina in Meyerbeer's *Etoile du Nord*.

SHARP PRACTICE.—(From a Correspondent)—Last Thursday at seven o'clock Mr. R. Bignell (the undertaker of Jullien's Promenade Concerts) obtained the first printed parts of Arthur S. Sullivan's Grand Procession March. At half past seven M. Louis Jullien's Band rehearsed it three times through. At half past nine it was performed before a large assembly; and it only speaks for the merit of the new work to say that though it had not been announced and the public were ignorant what piece had been performed, it received a rapturous encore.

## MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

ONE HUNDRED AND TWENTY-SECOND CONCERT.

MONDAY EVENING, MARCH 16, 1863.

*The Programme selected from the Works of various Composers.*

### PART I.

QUARTET, in E minor, Op. 44, for two Violins, Viola, and Violoncello (First time this season) . . . . . Mendelssohn.  
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

SONG, "The Violet." Miss ROBERTINE HENDERSON. . . . . Mozart.

RECIT. and AIR, {"Deeper and deeper still." . . . . . Handel.  
"Waft her angels." . . . . . Mr. SIMS REEVES.

SONATA, in D, Op. 106, for Pianoforte solo . . . . . Hummel.  
(First time at the Monday Popular Concerts.)  
Madame ARABELLA GODDARD.

### PART II.

SONATA, in B flat, for Pianoforte and Violin . . . . . Mozart.  
(Dedicated to Mdlle. Strinassachi.)  
Madame ARABELLA GODDARD and M. SAINTON.

SONGS, {"Stars of the summer night," . . . . . Motique.  
"When the moon is brightly shining." . . . . . Mr. SIMS REEVES.

SONG, "Swedish Winter's Song." Miss ROBERTINE HENDERSON. . . . . Glinka.

QUARTET in G minor, for two Violins, Viola, and Violoncello . . . . . Haydn.  
(Repeated by desire.)  
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello; an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 25, Piccadilly; and of MESSRS. CHAPPELL and Co., 50 New Bond Street, &c.

### NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

### NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD is Removed to DUNCAN DAVISON and Co's., 244, REGENT STREET (corner of Little Argyll Street), where subscriptions, advertisements, and all communications intended for the Publishers or the Editor will henceforth be received.

### TO CORRESPONDENTS.

A review of Mr. Macfarren's bridal masque (Freya's Gift), the conclusion of the review of *The Armourer of Nantes*, with articles on the Glasgow Choral Union, Mr. Charles Hallé's Manchester Concerts, the Theatres, &c., &c., are unavoidably postponed till our next.

S—Y B—s.—He wore an unqualified hat and slaughtered him with a button.

H—E M—w.—"Mr. Drayton's fine voice and his style are of a very popular character."—*Morning Advertiser*, March 13.

A—G—S M—w.—"Andè là, puh! Donne, donne, sempre bauffe, sempre chià. Dìse be e' proverbio: "donna danno, donna malanno—malanno, danno, malanno." (*Entra in ca.*)

## The Musical World.

LONDON: SATURDAY, MARCH 14, 1863.

THE first post-jubilee season of the Philharmonic Concerts commenced auspiciously on Monday last with a performance in most respects worthy the reputation of the society. We have seen the Hanover Square Rooms fuller on such welcome anniversary occasions; but taking into consideration the great excitement out of doors, caused by the universal interest felt in the nuptials of the Prince and Princess of Wales and Denmark, the attendance was even larger than might have been anticipated. That the programme was rich in interest the following will show:—

### PART I.

Sinfonia in G minor . . . . . Mozart.  
Aria, Miss LASCELLES, "Sanctum et terrible" . . . . . Pergolesi.  
Concerto in E flat, Pianoforte, Mr. J. F. BARNETT . . . . . Beethoven.  
Scena, Mdlle. PAREPA (Faust) . . . . . Spohr.  
Overture in A minor (*Nachklänge von Ossian*) . . . . . Gade.

### PART II.

Sinfonia in A, No. 7 . . . . . Beethoven.  
Duet, Mdlle. PAREPA and Miss LASCELLES, "Ah, Mathilde" (*Mathilde di Shabran*) . . . . . Rossini.  
Aria, Mdlle. PAREPA, (*Le Serment*) . . . . . Auber.  
Overture (Jubilee) . . . . . Weber.

Conductor—Professor STERNDALÉ BENNETT, Mus. D.

Not a year should pass at the Concert-Room without Mozart's G minor symphony, any more than a year should pass at the Opera without Mozart's *Don Giovanni*. The one has just as much of the sweet and ineffably graceful spirit of the master, his wonderful fluency and ever fresh melodic invention, as the other. The No. 7 of Beethoven is one of the *colossi* that sprang from the brain of the Colossus. That, too, should be heard every year. So let us hear no more of untried works at these long tried concerts, which were ordained to perpetuate things established great, not to explore new sources; that should be assigned as a labor of love to other and younger institutions. Depend upon it, when a symphony is found to be of the right calibre the Philharmonic will speedily adopt it. The overture of M. Gade, clever certainly but dry, was, we presume, selected as appropriate to the all absorbing topic of the day, being from the pen of a Danish composer. The *Nachklänge* (literally *sonorous vibration*, figuratively *reminiscences*) of *Ossian*, was, nevertheless, a somewhat dreary and monotonous festive-piece. The brilliant *Jubilee* of Weber, with "God save the Queen" as its "tag," made matters right.

All these pieces were capitally played by the orchestra, nothing being found wanting but a "piano" (we do not ask for a *pianissimo*) here and there, for the sake of variety. A violoncello (to name no name), in one instance might have been mildly rebuked;—but, &c. Professor Sterndale Bennett is a magnificent conductor—steady as a rock, intelligent as a great musician (what else is he, indeed?), and possessing the exact classical reading of every piece of music the performance of which he has to direct; and with these qualifications—two rehearsals being allowed him in place of one—he might do anything he pleased with such a band as now obeys his stick. Moreover, he is beloved no less than



respected, and the members of his orchestra would far more cheerfully obey his gentle and gentlemanly rule than the sternest dictates of a more despotic chief.

Considering the weight of the instrumental pieces, the vocal music was well chosen, and gave brightness and relief to the programme. Both the great (really great—worthy of Mozart, indeed) air from *Faust* ("Si lo sento"), and the delicious bravura from Auber's *Serment*—a bravura so thoroughly Auberish that none but Auber could have conceived it—were remarkably well sung by Mdle. Parepa. The *contralto* tones of Miss Lascelles, too, were deeply effective in the sacred air of Pergolesi; but the duet from *Mathilde di Shabran*—good, nay, admirable in its way—was *tant soit peu de trop*; moreover, it does not fit our valiant English singers.

Mr. Joseph Francis Barnett showed a spirit unabashed, a high ambition in selecting the "Emperor Concerto"—the profoundest in sentiment, the most gorgeous in color, the most elaborate in detail, and the most difficult to execute in the proper style, of any of the five concertos of Beethoven. He attacked it, however, with energy, and exhibited a self-confidence throughout (to say nothing of his playing it *à la Halle*—in plainer phrase, from memory), that justified his boldness and enlisted the applause of his hearers.

The welcome that greeted Professor Bennett when he stepped on to the platform was an appropriate tribute to his merits and to the great services he has rendered the Society.

THE success achieved by the two plays recently produced at St. James's and Princess's theatres, founded on Miss Braddon's novels, *Lady Audley's Secret* and *Aurora Floyd*, will, doubtless, open a new field to the dramatist and give a new direction to popular taste. The rage for Parisian sentiment and Parisian plots will decline, and an inclination to home feelings and home subjects take its place. The English novel may not be as good as the French melo-drama for stage purposes; no matter, the change will be acceptable and our national vanity gratified. But, it may be asked, why should Miss Braddon's works have been so suddenly found malleable to the playwright's hammer? Is *Aurora Floyd* a better story than *Adam Bede*? Is the constructive power displayed in *Lady Audley's Secret* superior to that in *The Woman in White*? Has Miss Braddon, in short, more ability than George Elliot, Mr. Wilkie Collins, or other novelists whose names we need not mention? The popularity of Miss Braddon's two works is certainly unusual, if by no means unprecedented, but her name stands a great way below that of "George Elliot" and "Currer Bell," to cite no other "sisters of the pen." Just now, however, from some mysterious cause, Miss Braddon is in greater vogue than any living female writer, and managers have, perhaps not unwisely, availed themselves of her reputation to turn her novels into plays.

Miss Braddon has a very simple way of expressing herself. There is generally a problem in her stories, to render which not too easy of solution it is necessary in a certain measure to hoodwink the reader; but everything else is made plain and straightforward, each incident, almost each word, tending to elucidate rather than mystify. This is essentially dramatic, and properly brought out in a play could hardly fail of being effective. Something more, however, is requisite to sustain the interest of a drama. The characters should be strongly drawn; the incidents, if possible, be new, involving nothing mean or repulsive; and the language, while natural, should be elevated in tone.

We do not think Miss Braddon fulfils these requirements. In *Lady Audley's Secret*—to take her at her best—the characters—except, perhaps, the heroine, whose features are highly colored—are by no means vigorously delineated. The principal incident is not merely vulgar, but so repulsive that the dramatist rejects it as unmanageable. The murder at the ruined well might form the nucleus of a Victoria melo-drame, but is out of place in a piece addressed to refined audiences. So also the killing of James Conyers by a button in *Aurora Floyd*, a meaner incident even than the attempted murder in *Lady Audley's Secret*. It may be admitted, nevertheless, that these incidents only appear "shocking, positively shocking" on the stage. The graceful writing and earnest feeling of the novelist throw an "aureole" (to use the pet term of Miss Braddon) around them, which greatly relieves if not entirely neutralises their commonplace repulsiveness. Let it be borne in mind that we are not criticising the novels, but denying their dramatic adaptability. Miss Braddon's dialogue is extremely natural, but neither terse nor pointed enough for a drama. It is diffuse and tautological, pleonasmatic and not always happily expressive. Mr. George Roberts, however, in *Lady Audley's Secret* and Mr. C. S. Cheltenham in *Aurora Floyd* have adhered as closely to the original as if Miss Braddon herself had inspected every line of their work before allowing it to go forth to the theatrical world.

We are unable to account for the success achieved by those really miserable plays. That it can be anything more than a brief, however violent, convulsion of the public taste and judgment we cannot at present be persuaded.

MDLLE. CARLOTTA PATTI.—We are authorised to announce the arrival in England, at the end of this month, of Mdle. Carlotta Patti; who, from all we hear, is likely to produce a sensation as a concert singer little inferior to that produced by her sister Adelina on the Lyric stage. Mdle. Carlotta was to leave New York on the 11th, and may therefore be expected towards the end of the month. Mdle. Carlotta Patti's voice is one of the highest sopranos ever heard, reaching to G sharp in alt., and her "effects" are said to be chiefly produced in the octave from G to G. Her execution is, we are informed, extraordinary, and her style essentially Italian. She made her *début* in America a few months after Adelina appeared at Covent Garden, and was immediately hailed by the New York Press as a "Bravura" singer of the highest accomplishments. We understand that negotiations are pending for her appearance, early in the season, at one of the Italian operas.

MADAME LIND GOLDSCHMIDT.—We hear that Madame Goldschmidt intends giving a series of concerts in London during the season, a principal feature in which will be a revival of Handel's *Allegro ed il Penseroso*.

MADAME GRISI has been singing in Paris (Salle Herz) at a concert given by Signor Alary (re-arranger of Mozart's *Don Giovanni*), with Mad. Trebelli, Signor Graziani, Zucchini, Tagliafico and Bettini, Mad. Grisi carried all before her!

MISS MARY W. MCARTY, a very talented young pianist, well known and esteemed in Dublin and other musical cities of Ireland, has arrived in London, with the intention of establishing herself as a professional teacher and performer at public concerts. Miss McCarty has studied earnestly and to excellent purpose under the successive guidance of Professor Sterndale Bennett and Madame Arabella Goddard.

THE LONDON GLEE AND MADRIGAL UNION, whose entertainments of the old English glees, madrigals, and ballads have been so popular for several seasons, announce a resumption of their concerts for a few days at the Dudley Gallery, Egyptian Hall. They are to be given in the afternoon every day except Saturday.

MUSICAL SOCIETY OF LONDON.—The members of the Council for the present year are Mr. Benedict, The Rev. Sir Wm. H. Cope, Messrs. J. W. Davison, F. Duggan, S. H. Godeffroy, Edward James, (Q.C.), J. Lidel, Henry Leslie, G. A. Macfarren, Frank Mori, G. A. Osborne, D. Pawle, E. F. Rimbault (LL.D., F.S.A.), Charles Salaman, (Hon. Sec.) Augustine Sargood, (Hon. Treasurer.) John Simon, Lindsay Sloper, and Henry Smart, (Conductor of Choral practices.)

## PARIS.

(From our own correspondent.)

PARIS, March 10.

Of the seven-and-twenty "postulants" who aspired to the succession of Sig. Calzado, in the management of the Italian Opera, only two, I understand, are left—viz., Mr. Benjamin Lumley, ex-lessee of Her Majesty's Theatre, London, and M. Bagier, director of the Italian Opera, Madrid. The claims of both these gentlemen are strong but distinct. Mr. Lumley has the advantage of great experience and eminent qualifications for the post. M. Bagier is not without experience, and is backed by a lordly income. It is in fact a contest of money *versus* ability, and the result depends a good deal on chance. For the sake of all patrons of the Italian Opera I trust the direction will fall to Mr. Lumley. Indeed, in no former season that I can remember has so little been done to retrieve the falling fortunes of the theatre. The discovery of Adeline Patti was a piece of luck on which M. Calzado has good reason to congratulate himself; but the almost unparalleled success of the new *prima donna* in London left him no alternative. To engage her he was compelled—*malgré lui même*, as is generally known. Without Mdlle. Patti the season must have proved disastrous. Respecting the late director of the Italian Opera, I learn from the *Gazette des Tribunaux*, that, after an investigation before "M. le Juge d'Instruction"—to give you the French term, not happily convertible into English—at which a number of witnesses were examined, M. Garcia and M. Calzado were remanded before the tribunal of correctional police on a charge of swindling—"sous la prévention d'escroquerie." Tamberlik has arrived, and appeared on Saturday evening at the Italiens in *Poliuto*. *Otello* is in rehearsal for this week, I hear, with a new Desdemona in the person of Mdlle. Lapommeraye. Signor Tamberlik no doubt will help to rake up the dying embers of the season.

The success of the *Muette de Portici* at the Grand Opera continues. Mdlle. Duprez-Vandenhoevel being indisposed, the part of Elvira has been undertaken by Mdlle. Hamckers, who proves no indifferent substitute; and M. Cazaux, affected also by illness, has for awhile resigned the part of Pietro to M. Bonnesœur. A new tenor, M. Warot, is announced for Arnold in *Guillaume Tell*.

Two new works are in rehearsal at the Opera Comique, and one is under promise. The "two" are an opera in two acts by MM. de Saint-Georges and Flotow, and another in three by MM. Victorien Sardou and de Vaucorbeil. I have not learned the name of the former; the latter is the *Bataille d'Amour*, not altogether unknown to your readers. That in prospective is by Auber, the poem supplied by MM. Scribe and Saint-Georges. The title of this work has not transpired. Talking of Auber, I may mention that one of the new streets leading from the Grand Opera is to be called after him—a compliment he is as fully entitled to as Grétry, Favart, Boieldieu, Rossini, Dalayrac, or Méhul, all of whom have been thus honoured.

Verdi is coming to Paris, fresh from his tour through the Spanish provinces. Indeed, he is expected this day, and doubtless while I write M. Léon Escudier is waiting for him at the railway station. Ostensibly he comes to superintend the re-production of his *Vêpres Siciliennes*, in which Mdlle. Sax will sustain the part of Hélène with, if I may be allowed to judge from what I remember, hardly the *éclatant* success of Sophie Cruvelli—the most brilliant of all Héliènes. Perhaps he may have an eye to the introduction of his newest opera, *La Forza del destino*. But he would hardly entrust it to the Académie Impériale, and the Italiens could not afford to bestow attention on a new work, seeing that the season terminates in a few weeks. *La Forza*, I have no doubt, is destined to make its appearance in London sooner than in Paris. Indeed, it would not surprise me greatly should both your Italian houses contend for its earliest production.

The obsequies of Madame Cinti-Damonreau were celebrated on Saturday. A crowd of distinguished artists assembled to honour the illustrious dead, among whom I may mention MM. Camillo Doucet, Emile Perrin, Ambroise Thomas, de Saint-Georges, de Leuven, Desprez, &c., &c. The body was carried to the Church of Notre-Dame de Lorette. In the course of the funeral service MM. Levasseur, Belval, Bonneheé, Obin, Warot, and Gourdin sang the "Tuba mirum," from Mozart's *Requiem*; a "Libera nos," motet for six voices, by M. Charles Plantade; a "Piu Jesu," and a "De Profundis," by the late Panzeron. At the end of the service the body was conveyed to the cemetery of Montmartre, and laid there in its last home.

The *Art Musical*, I perceive, announces the engagement of the tenor Caffieri (now singing at the Wiesbaden theatre), by the director of the Royal Italian Opera, London, and states that he will make his first appearance as Arnold in (*Guillaume Tell*) in April. Of the tenor Caffieri I know nothing, and can therefore say nothing.

The new opera in two acts—words by M. Dumanoir, music by M. Victor Massé—entitled *La Mule de Pedro*, produced at the Théâtre Impérial de l'Opéra, has not been as successful as was anticipated. M. Victor Massé, no doubt, felt himself hampered in writing for the Grand

Opéra, and lost that ease and freedom exhibited in his *Galatée*, *Les Noces de Jeannette* and *La Reine Topaze*. The locality makes all the difference; and very often composers, when they try their best, are least effective. Some of the pieces in *La Mule de Pedro* are praised, but disappointment seems the prevailing sensation. The book is well constructed, written admirably, and sufficiently amusing. The principal parts are sustained by M. Warot, M. Faure, and Madame Gueymard. M. Warot appears more at home at the Grand Opéra than at the Opéra Comique. Mad. Gueymard does not like her part. M. Faure is excellent. Doubtless "*The Mule*" will keep on her legs some time, the greatest pains having been taken in getting her up. J. T. O.

(By Electric, Submarine, and International Telegraph.)

The deed is done! She is married!—I mean Trebelli; wedded to him—I mean Bettini. The event took place on the day appointed, in the church appointed, at the hour appointed.

A report is rife here that Grisi has consented to give six more farewell representations at Gye's. J. T. O.

## ADELINA PATTI AT VIENNA.

(From a Correspondent.)

Mdlle. Patti has at last yoked the Viennese to her triumphal car. Since yesterday evening, when the charming little Signora appeared as Amina in *La Sonnambula*, at the opening of the two months' Italian operatic season of the Carltheater, this appears pretty well a settled fact. The enthusiasm maintained itself the entire evening at the elevation it once reached during the most flourishing period of Italian opera at the Imperial opera house. And it was really not the work of a crowd of "*Italianissimi*," but the general and vociferous outburst of the enjoyment derived from a rare phenomenon. A rare phenomenon, in truth, is this young girl—with her delicately chiselled, black little head, her dainty figure, and her intelligent features—whose singing pours forth so much harmony, combined with all the charms of a wonderfully sweet organ, and all the fascination of an original, deep-feeling, and poetically creative mind. We have certainly heard more vigorous, more robust, and fuller voices, but it is difficult to conceive ought more pleasing, entrancing and graceful than the character of Mdlle. Patti's soprano. The mere sound of it captivates the hearer in an extraordinary fashion, but it is not until the entire freedom and spontaneity of her method of singing, her confident demeanour, and her naively maidenlike manner, are added to it, that we can understand the wild outbursts of applause, such as resounded, yesterday evening, in the Carltheater. The audience heard some brilliant specimens of the *bravura* singing peculiar to the fair young vocalist; the so often misemployed phrase of: "the bell like clearness of the shake" struck me as no longer being misemployed for the first time these many years. As, too, in all that is great, touches of art and nature are united, the acting of Mdlle. Patti is a charming mixture of the two. The *sonnambulist* scenes are represented by her most touchingly and yet simply, and, perhaps, as far as the charm of pure maidenly feeling, arrayed in so much poetry and feminine grace, is concerned, the poor Amina, who has been degraded to be a mere type of comedy, was never so represented before. "Divina Patti!"—as I heard some Italians exclaim, on leaving the theatre—"has brought the *Sonnambula* into credit again."—In Signor Giuglini, who sang Elvino, the public admired all the sweetness and the taste of the true Italian school. Thanks to his co-operation, the duets with Amina were treats of the highest order.

IBID.—(From a Viennese Paper).—To judge from the *début* of Mdlle. Patti, she is a *prima donna* of such a kind that scarcely another like her is to be found among all the fair singers in Europe. If the youth of the lady, who, really, upon the stage, looks like a girl of sixteen escaped from a boarding-school, is borne in mind, and a calculation then made as to what, with her quickness, she is still capable of accomplishing, Opera is justified in building the greatest hopes upon the name of Patti. It is yet to be seen what she will do in tragic operas; her assay in the idyllic surpassed all expectations. The oldest theatre-goers declare they have heard nothing like it since the days of Malibran. Mdlle. Patti's voice is a soprano of the highest compass (going up to the three-lined F), of enchanting youthfulness, freshness, sweetness, and amenity. Her style refreshes one; everything goes on naturally, playfully, and as if from its own accord; there is nothing far-fetched, nothing forced; here is no turning up of eyes, no twisting the neck; in a word: we hear, but we do not see her sing, as we do so painfully too many others. To these eminent advantages of a voice which conquers all hearts, and to her mastery of execution, was united such delicately-marked and natural acting as could hardly be expected from her short acquaintance

of three years with the stage. The applause was, consequently most sincere, rising to a perfect hurricane, and finding vent in some dozen recalls. Sig. Guiglini admirably supported this wonderful little maiden. AMATEUR.—No doubt Rossini was aware what he was writing, when he called Adelina Patti "*La piccolissima Dea*."

To the Editor of the MUSICAL WORLD.

SIR,—I have tried my hand at some more poetry, of which I beg the immediate insertion. I entitle it (see further down), and am Sir, yours, &c.

DILETTANTE CURTAINLIFTER.

COVENT GARDEN NURSERY RHYMES.

(By a Devil on two sticks.)

VII.

There was a stage-manager, Murray,  
Whom nothing ever seemed to flurry,  
For whatever befell,  
He said, "very well,"  
This placid stage-manager, Murray.

VIII.

There was an old buffo, called Honey,  
Who tried very hard to be funny;  
He tried very hard,  
But being ill-starred,  
He didn't succeed, this old Honey.

IX.

(Amendment on No. 8.)

There was an old buffo, called Honey,  
Who always strove hard to be funny,  
And succeeded so well  
(I've heard Harrison tell),  
That he got his dismissal, old Honey.

X.

There was an old author, 'Gus Harris,  
Who obtained all his notions from Paris,  
French plays he'd translate,  
French ways imitate,  
This Frenchified buffer, 'Gus Harris.

XI.

There was an old basso, called Weiss,  
Who often was asked to sing twice,  
Till another there came,  
When it wasn't the same;  
And Weiss seldom was asked to sing twice.

[Not true—the last line—*Armourer of Nantes* to wit.—ED.]

XII.

There was an old barytone, Santley,  
Who to Weiss behaved thus ungallantly,  
For when he appeared,  
The critics all cheered,  
And said, "bravo, old barytone, Santley!"

(To be continued, with permission.—D. C.)

HAYMARKET LYRICS.

I.

There was a lessee, called old Mapleson,  
Who 'tis certain would go back to Naples soon,  
If he had'n't his eye  
On Frederick Gye,  
To double him up, this old Mapleson.

II.

There was a conductor, Arditi,  
Who, when he appeared, cried "*Cavete!*—  
"Costa, Mellon, look out,  
"Both your pipes I'll put out,  
"I'm the only conductor, Arditi."

D. C.

HERR RICHARD WAGNER is on his way to St. Petersburg, where he has been invited to superintend the production of his *Tannhäuser*, and of another opera (hardly, we should think—although it has been named—*Rienzi*.)

MONDAY POPULAR CONCERTS.

The programme of the one hundred and twenty-first concert, which was devoted exclusively to Beethoven, had only a single new feature, but this was of remarkable interest, being no other than the trio in B flat, op. 11, for piano, clarinet and violoncello. It consists of three movements, an *allegro*, an *adagio* and an *allegretto* with variations; the first and last in B flat, the second in E flat. The variations, nine in number—the fourth and seventh of which, in the minor key, are perhaps the most beautiful—are based upon the once popular air, "*Pria ch'io l'impegno*." The work was composed in 1799, and dedicated to the Princess of Thun. It was well received, and will no doubt be soon repeated. The executants were Mr. Charles Hallé, Mr. Lazarus and M. Paque, the last officiating (ably, as usual) for Signor Piatti, whom a professional engagement had called to Amsterdam and whom a professional engagement has re-called to London. The other instrumental pieces were the septet, the pianoforte sonata in C sharp minor ("*Moonlight*"—described, by the way, as op. 47 on the first page of the programme, op. 87 at the top of the sixth, and op. 27 half-a-dozen lines further down on the same page), and the sonata dedicated to Kreutzer for piano and violin, splendidly executed by MM. Sainton and Hallé, which last also sat at the keys in the "*Moonlight*." The septet, led by M. Sainton, his associates being Messrs. H. Webb, Lazarus, C. Harper, Haussen, C. Severn and Paque, and the "*Kreutzer Sonata*" created the old enthusiasm.

The singers were Mdle. Corbani—who gave the grand scena of Leonora (*Fidelio*) in Italian, and Mignon's song in English ("*Know'st thou the Land*")—the first with musical intelligence, the last with genuine expression; and Mr. Wilby Cooper, who sang, "Oh, beauteous daughter of the starry race," and "I dream of thee" ("*Ich denke dein*"), both in his best manner. The accompanist at the pianoforte was Mr. Lindsay Sloper, officiating (ably, as usual) for Mr. Benedict, whom a professional engagement had called to Stuttgart and whom a professional engagement has re-called to London.

SACRED HARMONIC SOCIETY.

The performance of *Israel in Egypt*, at the last concert of this Society, was, as far as the chorus was concerned, the best we remember. "He sent a thick darkness," "With the blast of Thy nostrils," and the "People shall hear," were in time, and in time almost from first to last! The others were superb—we might add, beyond criticism. Thus may be seen the wholesome influence indirectly exercised by the Handel Festivals at the Crystal Palace, and the practice of the "contingents" under Mr. Costa at Exeter Hall. It cannot be denied. The audience (a vast one) were pleased beyond measure, applauded chorus after chorus, and encored "He gave them hailstones" with irresistible unanimity.

The solo singers were Mdle. Parepa, Mad. Sainton Dolby, and Miss Moss; Messrs. Montem Smith, L. Thomas, and Weiss. The lengthy duet for basses in Part II. ("*The Lord is a man of war*"—Messrs. Weiss and Thomas), and the last *contralto* air (Mad. Sainton Dolby), were repeated by general desire. The first is invariably, the last hardly ever encored.

The next oratorio is to be Mendelssohn's *St. Paul*. Here, too, we shall doubtless have to note the influence of the Handel Festivals.

BAYSWATER GLEE AND MADRIGAL UNION.—The series of six subscription concerts was brought to a termination on Wednesday, and Mr. Carter may congratulate himself on a successful season. His concerts cannot fail to exercise a healthy influence on the neighbourhood. If the talent employed is not always of the first order, the artists are at least invariably proficient and work well together. The programmes are judiciously varied, and Mr. Carter's own performances on the pianoforte give evident satisfaction. Among the pieces on Wednesday were Bennet's madrigal "*Flow, oh my tears*," L. Marenzio's "*Lady, see on every side*," Hilton's "*Fair Oriano, beauty's queen*," Stevens' glee, "*From Oberon*," Wilby's "*Sweet honey sucking bees*," and "*Flora gave me fairest flowers*," Walmsley's "*Sweet flowers*," and Edwardes' "*In going to my lonely bed*," (madrigal) a coronal of gems from the old English masters. Some of the pieces—nearly all indeed—were capitally given, and afforded good notion of what the Bayswater Glee and Madrigal Union can accomplish.



**MR. RANSFORD'S CONCERT.**—The annual concert of Mr. Ransford was as attractive as usual. With such singers as Mdlle. Parepa, Miss Ransford, Madame Sainton-Dolby, Madame Weiss, Miss Palmer, Miss Marian Moss, Messrs. Sims Reeves, Wilbye Cooper, Tennant, Ransford, Winn, &c., with the St. George's Choir, from the Crystal Palace Saturday Concerts; with Madame Arabella Goddard, M. Sainton, R. Blagrove, &c., as instrumentalists; and with a selection at once choice and well varied, this could hardly fail to be the case. Moreover, Mr. Ransford invariably provides for his friends novelties from his own or some other pen. On the present occasion, he introduced, for the first time, a ballad written expressly for him by Mr. Henry Russell, called "Sunny days will come again," which the audience liked so well that they insisted upon its repetition; a song by Mr. Macfarren, "The mountaineer's wife"—a "gem" of graceful melody, given by Madame Sainton-Dolby, and loudly encored; and two new duets, the first called "The Invitation," composed by Mr. S. Glover, and sung by Madlle. Parepa and Madame Sainton-Dolby; the second by Mr. C. W. Glover, entitled "Wandering in the May-time," given by Misses Ransford and Marian Moss. There was, too, a new National Hymn, written and composed by Mr. George Linley, named "The Prince of our brave land," which was sung by Miss Ransford, Miss Marian Moss, Mr. John Morgan, and Mr. Winn. Among the special "hits" of the evening was the singing of "Tom Bowling" by Mr. Sims Reeves, which was unanimously redemanded. Miss Ransford's singing, too, was greatly admired, exhibiting that homely and sweet expression which adds to the natural charm of her voice, and invariably pleases. The St. George's Choir sang Pearsall's madrigal, "Who shall win my lady fair?" four part-song, "Let's sing the gallant heroes bold" (W. G. F. Beale); and the National Anthem. The instrumental music created no less enthusiasm than the vocal. Madame Arabella Goddard played a new *fantasia*, by Mr. Benedict, on Welsh airs, and Thalberg's "Last Rose of Summer." The Welsh *fantasia* is a worthy sister to those graces of the pianoforte "Albion," "Erin" and "Caledonia," from the same brilliant pen, and is certain to achieve an equal renown. A more effective piece we have not heard for a long while, nor one more adapted to exhibit the playing of the great pianist, Mad. Arabella Goddard, who did her utmost to make the new work effective, and succeeded *à merveille*. In the "The Last Rose of Summer" an "encore" was, of course, a *sine qua non*. M. Sainton was also encored in his own *fantasia* for the violin—superbly played—and Messrs. R. Blagrove and Sidney Smith performed a duet, for concertina and pianoforte, on airs from *Zampa*. St. James's Hall, (when the concert took place on Tuesday evening week) was crowded in every part.

**ST. JAMES'S HALL.**—Loyalty cannot run mad. A little exuberance may well be permitted on occasions like that which just now has thrown London into a ferment. What could be more natural than that a "Commemoration Concert" in honour of the marriage of the Prince of Wales and the Princess Alexandra should be given by the "Band of Harps?" Nothing, indeed, surprised us but that the programme of Tuesday evening had not been devoted exclusively to Welsh music, the occasion being the marriage of the Prince of Wales. The concert, however, was "national," not "Welsh," the Harps being assisted by a chorus of "four hundred" and the following soloists:—Mdlle. Parepa, Miss Emma Heywood, Signor Nappi, Mr. Frederick Penna and Mr. Henry Haigh. A new song called the "Snow-white Plume," composed by Mr. J. L. Hatton in honour of the Royal wedding, was sung by Mr. Henry Haigh. But the favour of the audience was not restricted to *pièces de circonstance*. "Hearts of Oak," arranged for the choir by Mr. G. A. Macfarren, was encored, as were also the "March of the Men of Harlech," arranged for the choir and harps by Mr. J. Cheshire, and Whittaker's "Oh, say not woman's heart is bought" (originally composed for Braham the elder) by Mdlle. Parepa. There were also a Danish national song, "We'll sing the glories of our land," arranged and harmonised for the choir and harps by Wellington Guernsey; a new part-song, by Mr. F. Kingsbury, called "English Rose and Danish Lily;" and "Partant pour la Syrie." The Hall was not full. We wonder indeed how even so many people made up their minds to go, and how they got there, considering the attractions out-of-doors, and the multitudes that blocked up the streets.

**NATIONAL CHORAL SOCIETY.**—On Wednesday evening Mendelssohn's *Elijah* was performed by the above society at Exeter Hall, under the direction of Mr. G. W. Martin. For a first attempt the execution may be praised unreservedly. On several occasions, indeed, the chorus deserved almost unqualified praise. The solo singers were Mdlle. Florence Lancia, Miss Annie Cox, Miss Julia Elton, Miss Palmer, Messrs. Sims Reeves, G. T. Carter, W. Winn and Theodore Distin. The audience was somewhat cold, and only one piece was encored—the trio "Lift thine eyes," sung by Mdlle. Lancia, Miss Annie Cox and Miss Palmer. Mr. Sims Reeves was, as usual, faultless in "If with all your hearts" and "Then shall the righteous," which he never perhaps sang more chastely.

**LEEDS, March 4.**—(From a Correspondent).—During this last month a very interesting series of "Historical Concerts" has been given on the Town Hall organ by the borough organist, Dr. Spark. The design of these organ performances was to illustrate the different styles of the various great schools of music; and as a specimen of the programmes, I subjoin the first, illustrating the Italian school:—

Introduction and Fugue, D minor, *Freccobaldi* (b. 1587, d. 1654); Air, "Ah rendimi quel core," *Rossi* (b. 1590, d. 1645); Concerto, D major (No. 7), *Corelli* (b. 1653, d. 1713); Aria, "Fortunati miei martiri"—Cantata, *Alessandro Scarlatti* (b. 1689, d. 1725); Fugue, A major, *Porpora* (b. 1689, d. 1767); Air (Bass), "O God have mercy," *Pergolesi* (b. 1707, d. 1739); Choral Fugue, "Amen" (Fourth Mass), *Cherubini* (b. 1760, d. 1842); Cavatina à Coro, "Casta Diva" (*Norma*), *Bellini* (b. 1801, d. 1835); Overture, *Matilda di Shabran*, *Rossini*, (b. 1792, living in Paris).

Similar performances have since been given, of music selected from the works of French, English, and German composers, ancient and modern. These concerts have attracted much attention, and cannot fail to do good, by bringing thus pointedly before our amateurs the salient points of difference between the several schools of music, marking their various important epochs, and showing how one improvement follows another in music, as well as in other arts. Dr. Spark has evidently bestowed much thought upon his programmes; and amidst all the difficulties which must have beset him in preparing so much fresh music for performance, has found it, judging from the style in which he played them, a labour of love. The second of Mr. Iles' chamber concerts has also come off, the great feature of which was an excellent performance of Beethoven's septet. It did one good to hear it played as it was by all the artists with such delicacy, certainty, and finish. There was a much better audience this time than before, and I hope to be able to tell you of increasing numbers and interest felt in these entertainments.

**DRESDEN.**—Herr von Lüttichau died here, on the 16th ult., in his 77th year. He was formerly Director-general of the Royal Chapel and of the Theatre Royal, as well as a Privy Councillor, and a Royal Chamberlain. On the 18th September, 1809, he received his first appointment, which was that of "Huntong Page," Jagd Page. In the year 1816, he was advanced to the position of "Head Forester," or Ranger, of the forests situate in the Dresden district. In the following year, the rank of Royal Chamberlain was conferred upon him, and, on the 11th September, 1824, he was named Director General of the Royal Musical Chapel and of the Theatre Royal. The duties of this office—together with those of Lord High Chamberlain, which he undertook for a short period, in 1825—26—were discharged by him up to the conclusion of 1861, when he was compelled by ill-health to retire from official activity. All hope of his recovery having vanished, the deceased gentleman felt bound, in February, 1862, to send in his resignation, which was accepted the month following. During the twenty-five years that Tichatscheck has been a member of the Royal Opera-house, he has sung the part of Max, 108 times; that of Huon, 77 times; that of Adolar, 50 times; that of Raoul, 107 times; that of Robert, 73 times; that of John of Leyden, 72 times; that of Masaniello, 92 times; that of Rienzi, 64 times; that of Tannhauser, 50 times; that of Lohengrin, 16 times; that of Stradella, 62 times; that of Ivanhoe, 52 times; that of Cortez, 51 times; that of Sever, 42 times; that of George Brown, 36 times; and that of Rinaldo (*Armida*) 22 times.

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